

# Five Preludes, Op. 74 (1914)

## No 1

**"Dououreux, déchirant"**

*dis. (oppo?)* *[6,7] cIII*

*p* *molto*

6-27 cIII

13-28 cIII

6-249 cIII

*completes cIII (and aggr.)*

5

1

*pn* *Endnote 4-3*

*poco* *mf* *f* *dim.* *p*

16-217

6-249 cIII

2-4

*cIII* *T6*

16-213 cII

5-8

*completes large = scale 8-28 cIII*

*c bar 3*

*poco*

5

7-31 (9)

6-249

9-11

*p*

6-249 cIII as before II

6-249 16-34

12-16

Should be near Debussy Voiles in the paper

Two spheres of melodic-harmonic activity:

chromatic

octatonic

How do rhythmic patterns related to these?

1. ascending and descending <sup>chromatic</sup> progressions rhythmically distinct yet related as triple groupings.
2. The octa trichord 3-8 has its own pattern: four 16ths followed by 8th (m. 1 and mm. 9-10)
3. The centric pcs 9, <sup>and 3</sup> 1 have the unique repeated pattern (interrupted) - *belongs to octa A* which creates 3-8 of m. 1 over a long span.
4. The verticals
5. The final melodic motion D# (key pc 3) to D has a unique rhythm: this changes 6-Z49 to 2 6-34 (mystic chord)

Good example of the importance assigned to rhythmic differentiation in the early non-tonal music

Refined details: e.g., on the last quarter of m. 4, with the shift to octa B, pc9 is renotated as Bbb and its durational value is increased by one 8th note, compared with the previous A's.

pc4 which <sup>in m. 1/2</sup> completes the ascending chromatic line ~~is the longest~~ has the longest duration of any note in the upper voice (single attack). ~~The x x x x~~ Cf. pc4 at end

l.h. m. 0-1  
(6-27)



l.h. m. 2-4 (6-30)







Scriabin, Op. 74/11 Rhythmic Figures

ascending upper voice in rhythmic opt to desc. in low voices

11 attacks on pc 9 also pc 4 (mm. 6-7) and pc 3 (mm. 11, 13-14)  
 - i.e., by rhythmic structure (pattern repetition)



Ex. 6 cont.

Musical score for Ex. 6 cont. featuring piano, violin, and cello parts. Dynamics include *mf*, *dim.*, and *ppp*. The score includes various articulations such as slurs and accents.

Ex. 7

Musical notation for Ex. 7. Handwritten annotations include "CI" and "N.B. n/= 'root'".

in an ascending scalar form that opens with the 'root' of each block, the same orthographic pattern is once again engendered (Fig. 4). As Ex. 8 shows, of the four ic3-related 'dominant ninths' (0,4,7,10,1 pentads) embedded in each of these arrays of letter-names (in this case the octad governing block 2), only one can be spelt in the conventional manner. This triadic structure is thus orthographically established as being the referential one. Each of the two referential triadic structures – one for each block – is, remarkably, deployed within its block in the bass.

Fig. 4

Block	Bars	Pitch-Class Content							
1	254-5	C#	D	[E]	E#	F#	G#	A#	B
2	256-67	G	Ab	Bb	B	C#	D	E	F

Ex. 8

Musical notation for Ex. 8. Handwritten annotations include "referential b/c orthographically correct" and "except w/c #!".

To sum up, each of the preceding examples involves no more than the eight pcs of an octatonic collection. Despite the exclusive use of the octatonic collection within each example, a number of pcs are curiously respelt. In each case, the respelling of pcs leads to the formation of a differently spelt version of the governing octatonic collection. Deployed successively at different points of the structure, these versions (hereafter referred to as 'octatonic referents') are nevertheless unified by the use of the same orthographic pattern. It seems, then, that not only does Scriabin distinguish among the three octatonic collections, as Forte, Perle and Taruskin suggest,<sup>8</sup> but also that any given octatonic passage can be further distinguished as being based on one or more of four ic3-related octatonic